



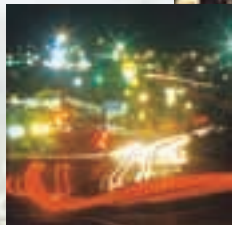
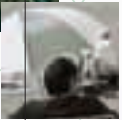
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Redland
SHIRE COUNCIL



PHOTOGRAPHS BY:

Jack Oudyn, Andrew Hinkley, Jacinta Morgan, Rob Weismantel, Bob Maher, George Lewandowski, Tanya Taiapa, Capalaba Town Centre Community Arts Project

Capalaba is the gateway from Brisbane to the Redland Shire and has always been an important site in the road link to Cleveland. Early travellers had to cross the Tingalpa Creek at Capalaba at a ford known as 'The Rocks'. It was treacherous and could only be negotiated at low tide. A bridge was constructed over Tingalpa Creek in 1874. Subsequent road construction, and land becoming available for building, paved the way for the population growth of Capalaba.

Capalaba now straddles the intersections of two main roads carrying traffic from Brisbane to Cleveland and Redland Bay districts and is one of Redland Shire's three major shopping and business centres.

Redland Shire's first major centre, Cleveland, features a number of public art works. It was appropriate when planning began for a new library and customer facility in Capalaba, that Council should undertake a community project to create art works for the new development. Capalaba Place and its public art works were completed in 1996. Subsequently a number of other public art works have been installed in Capalaba. In 2003 Council established a Public Art Policy for future public art projects in the Shire.

This publication provides descriptions and images of these art works, all of which respond to Capalaba's history as well as its current contemporary role as one of the Shire's major centres. Take a walk through the town centre via Capalaba Place, Capalaba bus station and through to Capalaba Regional Park and enjoy these works first hand.





Forest

MAP REF: 1 LOCATION: A

"I see my work discovered centuries into the future. Time has bleached all colour, leaving behind only a skeletal form... ethereal depictions of real stories from our past..."

The major concept behind the memory forest speaks of the local timber industry and the importance of its role in the building of not only Capalaba but also Brisbane.

This is evident in its role as a major employment provider in the community, which commenced in the early pre-settlement days and existed long enough to help sustain the community throughout the depression.

The variety of employment available was extensive and included timber getting, as a sawmill employee, driving the bullock wagons, working on the creeks/ivers, sapping and dressing timber through to woodcutting, the nailing of fruit cases and selling firewood from door to door.

Timber farmed and milled in the area was distributed throughout the city as far reaching as St Helena's Penal Settlement through to Auchenflower, Wynnum, Birkdale, Cleveland and to the mills at Woollongabba. Camp Hill was so named as everyone from the Redlands area camped there overnight on their way to dropping off supplies to Coorparoo or Buranda.

SUSAN LINCOLN





LIMIT
APPLY

Lens Based Imagery – Bus Shelters

MAP REF: 2 LOCATION: A

I designed a series of patterned artworks to be integrated into the bus shelters.

Lens based imagery is the primary medium of my arts practice. I use a camera to record and fracture everyday details of urban living. All the images were collected in the Capalaba/Birkdale area. They comprise a combination of natural and urban/built environment forms.

These forms are divided between five themes that designate/define the bus shelters.

These forms are:-

Concrete Abstracts

Moulded concrete form imagery that was taken under the bridges leading into the Capalaba region. The images when presented in the pattern of the grid are not perfect images so the grid takes on a more natural rhythmic form. The lines and bands of shadow and highlight are representative of short journeys, entries and exits.

Corrugated Iron

A traditional and contemporary building material corrugated metal is ever present. In isolated detail the forms are reminiscent of ploughed fields or ripples of water.

Homemade Signage/Graffiti

At first these two elements seem at odds but when fractured into abstract details the similarity of marking and calligraphy are apparent.

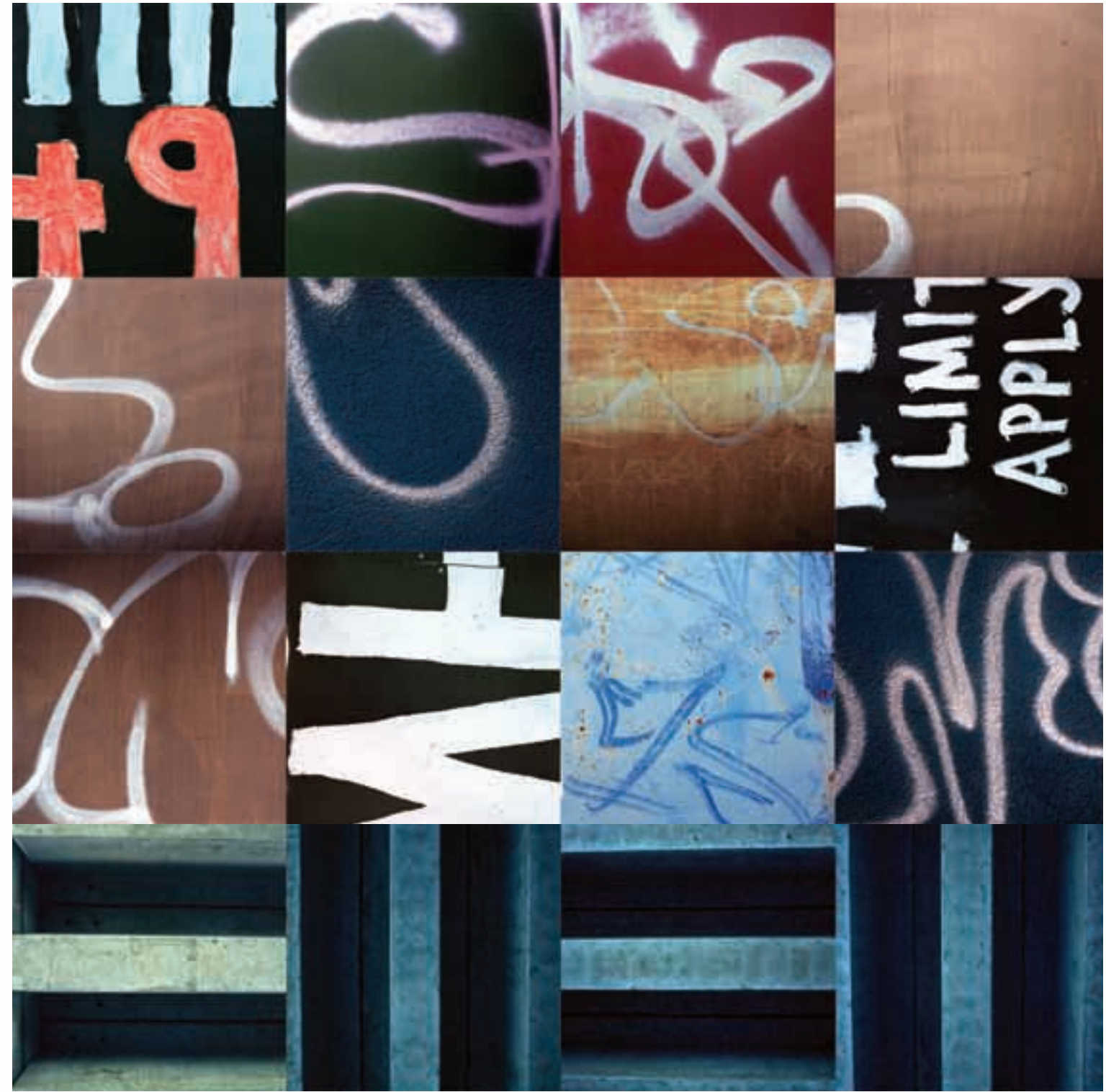
Palm Patterns

The details of the palms were photographed around the Capalaba Library. The traveller will look into the canopy of palms overhead.

Gums

Photographed in the Capalaba sports fields the patterns of the gums have different rhythm to all other images, appearing more random in form.

CARL WARNER

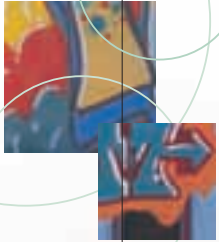


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Capalaba Town Centre Community Arts Project 1995 – 96

In 1995 Redland Shire Council initiated a project that brought together the community, designers and artists to produce public artwork for Capalaba Place. This new development comprised a library, customer service centre, community hall, meeting rooms, an arts workshop area and art gallery.

More than 200 members of the local community, several artists and designers collaboratively planned, designed and created a number of public art works. The project provided participants the opportunity to learn new skills, gain knowledge and provide input into the Capalaba Town Centre.

Members of the local community developed a 'profile' of Capalaba through surveys, a photographic project and oral history. The final designs were the result of a community planning day which produced ideas for themes, type and location of the art works.

Themes included local history and industries, creeks, local flora and fauna, creating meeting places, cars and shopping! The main emphasis though was on the people that make up the local community.

The Project was co-ordinated by Redland Shire Council's Cultural Development Unit under the guidance of artistic director, Suzanne Holman . A project 'Studio' was set up in Capalaba where the Project Team planned, designed and held construction workshops.

While construction of the building was underway, plywood hoarding was erected around the site and these hoardings became the canvas for a number of local and visiting aerosol artists. A project co-ordinator and materials were provided by Redland Shire Council and Youth Week funding.

Capalaba Place was opened in March 1996.



Mosaics and Bronze Plates

MAP REF: 4 AND 5 LOCATION: A



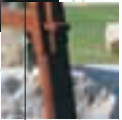
Artistic director, Suzanne Holman worked with local artists to design and fabricate a family of six mosaics for the intersections of the pathways in the landscaped grounds of Capalaba Place.

Each mosaic features an outer circle encompassing cement fondu inserts into which local people impressed flowers, leaves and seed pods.

A central mosaic triangle represents three local creeks and frames bronze plates cast from lino cuts of flora, fauna or local history. The lino cuts were designed and cut by local artists Helen Spooner, Darren Goleby and Shane Brunette.

In addition high school students designed and constructed a series of small triangular lino cut locally inspired images which were cast in bronze and placed along the pathways to connect the family of mosaics. The students were from Capalaba High School Applied Art 1995 and Alexander Hills High Year 9 Art and Year 11 Arts Education – Visual Arts 1995.





Jarra (Place)

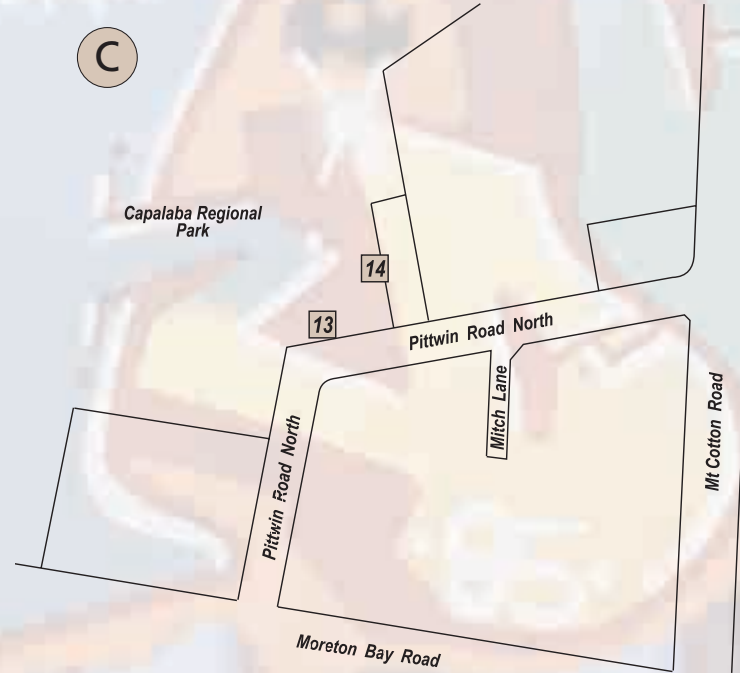
MAP REF: 6 LOCATION: A



This seating sculpture was developed by artists Carol Roche and Troy Robbins from ideas produced in community workshops. They included the idea of seating that was sculptural and which formed a meeting place.

'Jarra' is an indigenous word meaning 'Place'. The work is a 6 metre diameter circle of vertical and horizontal carved sandstone pieces with ironwood and bronze backrests and is installed in a grassed area close to the entrance to the Capalaba Library.

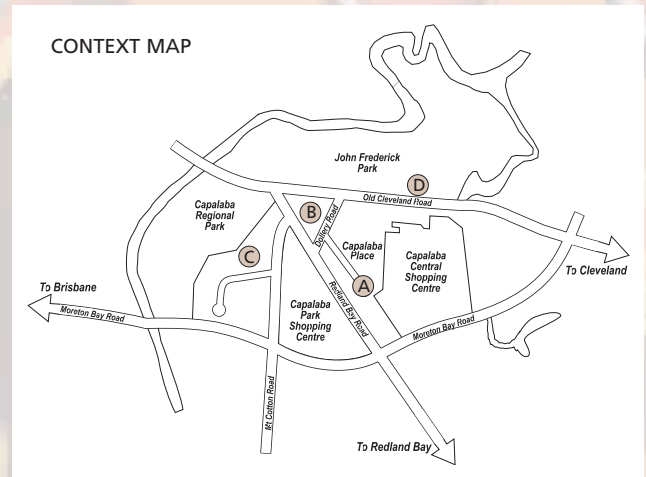




Art Walk Capalaba

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6. Seating sculpture by Carol Roche and Troy Robbins
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Promise

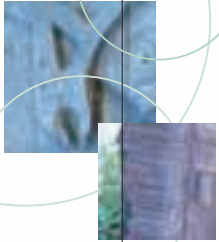
MAP REF: 7 LOCATION: A

In response to the community's brief in providing an artwork that is kinetic, focal and elevated, I created a sculpture that is simple in contour, provocatively heavy, mockingly suspended above the ground defying gravity.

As the suspension frees it from its base, it creates the visual and physical movement allowing the sculpture to become kinetically active.

Due to the inherent properties of bronze, the work will exhibit progressive changes in colour which is a desired quality and reflects natural processes.





Totems

MAP REFS: 8 LOCATION: A

The ideas for the totems were developed in workshops with young people with disabilities. Workshop participants from Redlands Respite Care worked with artists Suzanne Holman and Joanne Kaspari to transform their ideas into 'Car as Icon' and 'Ode to the Building Industry' cast cement totems.

Carol Roche and Troy Robbins cast a stack of books and marine pieces in cement fondu to form a totem entitled 'Once Upon a Time'.

The totems are set into Capalaba Library window recesses.



Textiles – Capalaba Library Foyer

MAP REF: 9 LOCATION: A

'As a visual artist working in the community I transform myself into something else. I listen a lot, and not only with my ears, I talk a lot. I relate to workshop participants with stories of daily life, I try to find similarities and common ground.'

MARIANGELA VECCHI

People from the local community attended workshops with textile artist, Mariangela Vecchi and worked with her to identify the subject matter, themes and style for textile art works for Capalaba Library.

The workshops produced two wall hangings made up of 28 pieces (14 in each one) of calico which were screen printed with individual motifs in brilliant colours. The pieces were then joined, padded and stitched. Innovative touches like beads, tassels and embroidery were added. A backing was attached and more colourful strips of calico, individually printed and stitched together to make the outside borders of the hangings.

The two hangings bring life and colour to the foyer of Capalaba Library.

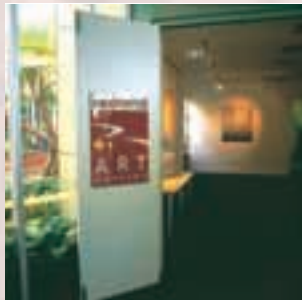


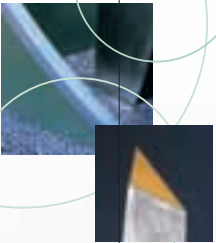
Redland Art Gallery – Capalaba

MAP REF: 10 LOCATION: A

The exhibition program for this gallery is managed and promoted in conjunction with Redland Art Gallery – Cleveland. The 40 square metre gallery in Capalaba is adjacent to Capalaba Library and provides opportunities for emerging artists and community projects. The gallery is open during library and customer service centre hours.

The Redland Art Gallery logo was designed by Queensland College of Art, Live Worm Studios student Karen Fulwood in 2002 and provides identity for both Cleveland and Capalaba galleries.





A Stake in Capalaba

MAP REF: 11 LOCATION: B

The prime intention of the work was to provide a monumental 'marker'/'gateway' for the Capalaba area.

My first impression of Capalaba was the incredible concentration of businesses all vying for a stake in Capalaba's thriving business area. This has resulted in a 'triangular' clutter of signage within the confines of Old Cleveland Road, Mt Cotton Road and Moreton Bay Road. This I saw as a positive indicator of healthy business and industry within the area. In fact, as you look back historically there has been much prosperity gained from having a stake in Capalaba.

Thus the primary theme of the work, 'A Stake in Capalaba', was expressed as a large three sided stake with a height of 7.5 metres.

From the existing artworks surrounding the library I discovered the triangular nature of the creek system. I wanted to provide a relationship with this work, so I incorporated the creeks symbolically with the use of Blue Glass work around the base of the Stake.

Finally to really drive the stake HOME and ensure that it belonged in Capalaba, I placed the indigenous meaning of the name Capalaba (place of the scrub possum) at the top of the work. This was achieved by placing images of scrub possums at the top of the spike. It should be noted that scrub possums are nocturnal and thus their images can only be seen at night.

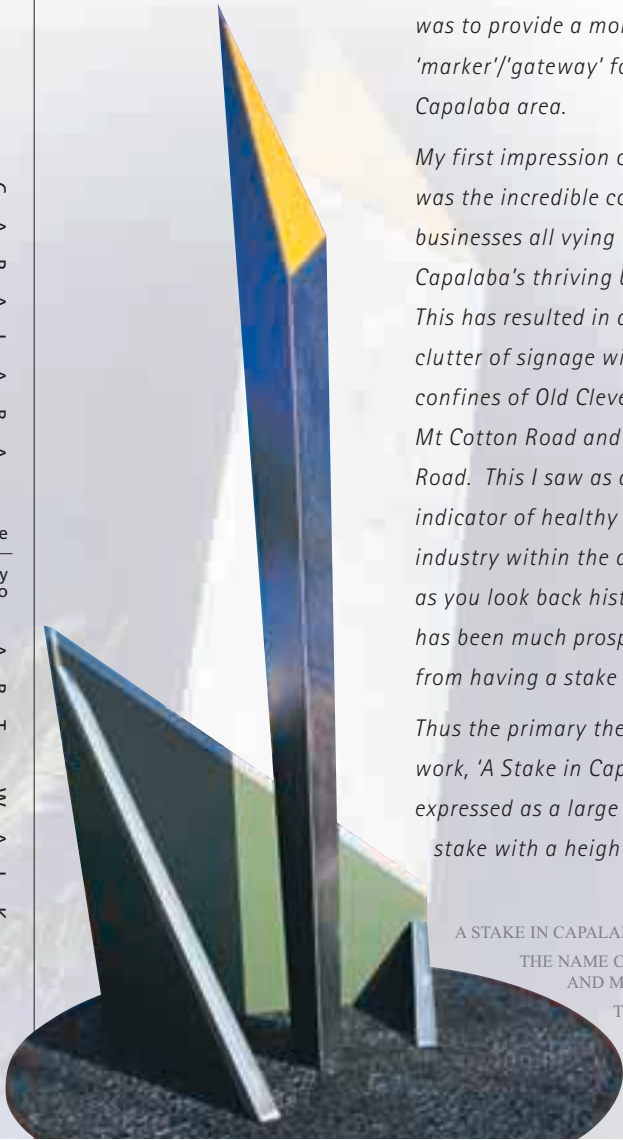
JOHN COLEMAN

A STAKE IN CAPALABA

THE NAME CAPALABA COMES FROM THE ABORIGINAL LANGUAGE AND MEANS PLACE OF THE SCRUB POSSUM

THIS FERTILE SECTION OF LAND SURROUNDED BY THREE CREEKS HAS DRAWN PEOPLE SINCE THE MID 1800S

— ALL STAKING A CLAIM AND A PROSPEROUS FUTURE IN CAPALABA





High Tide

MAP REF: 12 LOCATION: B

Artist Wendy Mills created 'High Tide' in response to a brief to make an entry statement to the Capalaba business district and create a dialogue between the built and natural environments. The work responds to nearby Tingalpa Creek where historically travellers would wait for the water in the creek to recede before being able to negotiate a ford known as 'The Rocks' and make their way to Cleveland.

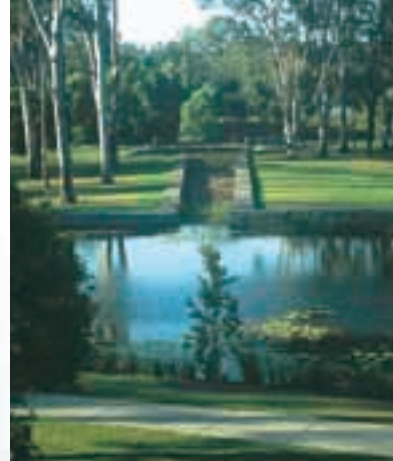
The vertical frame uses the contemporary building material, stainless steel, and suggests ripples in water and the base features the natural elements of large river boulders set in a landscape of sub tropical plants suggestive of the creek setting.



Capalaba Regional Park

Established in 2002 and approached from Pittwin Road North, Capalaba Regional Park provides 14 hectares of recreational space featuring public art, two large lagoons linked by a canal, large open space area and trails through to nearby wetlands and bushland.

The park provides the community with recreation parkland and a children's playground and is only a short walk from Capalaba shopping centre and bus station.



'Scribble'

MAP REF: 13 LOCATION: C

'Scribble' is about the relationship between drawing and sculpture, about the shift from an idea to a realized form. 'Scribble' can be seen as an artistic gesture, a thought, a pencil mark given shape and substance.

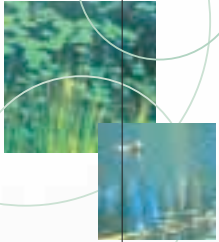
The playful arrangement of timbers, like giant 'pick-up sticks' might suggest fun and relaxation, an escape from the ordered world of daily life.

The work also forms a protection, a kind of fortification to enable families, strollers,

joggers and children to access the park after hours, but keep vehicles out.

And 'Scribble' is also a monument to the recent past, our pioneering past. In using the obsolete timbers from the Tingalpa Creek Bridge, the Redland Shire Council has honoured the achievements of an earlier generation of engineers and builders who helped create the infrastructure of this country.

PAUL D. JOHNSON





Aerosol Art Mural

MAP REF: 14 LOCATION: C



The artwork at Capalaba Regional Park was created by a Redland-based aerosol art group - 'Aerograffix'. The crew was set up in early 2000 by local artists with the assistance of Redland Shire Council. Aerograffix uses aerosol art both to educate and to create a positive attitude toward young people by the wider community.

Aerograffix aims to increase legal sites and enhance the public's awareness and perception of aerosol art. Aerograffix promotes the teaching of arts' skills and Hip Hop culture with an emphasis on legal art activities. It supports the philosophy that it is the consciousness of the person holding the spray can that determines whether the spray can is good or bad. The artwork at Capalaba Regional Park was painted

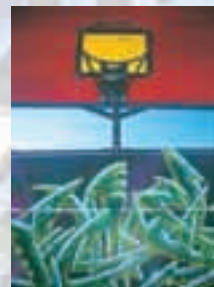
over three days and involved several local artists. Experience levels ranged from 1 to 12 years. The brief from Council was to include the park's entry statement in the design. So the colours and shapes of the gates, poles and the park itself were used. The use of a graffiti style enabled the work to gain respect from the graffiti community and this prevented any vandalism to the wall.

From left to right the artwork reads SEZ, SPANK, SAUCE, BASIX, RELIK. Christian Griffiths aka SAUCE was able to link each artist's work with the background theme and co-ordinate the colours, styles and layout.

CHRISTIAN GRIFFITHS & AEROGRAFFIX

Aerosol Art Mural – Rage Cage

MAP REF 15 LOCATION: D



The Rage Cage in John Fredericks Park was painted originally in 2002 at a skatepark event and repainted in 2003 with a new theme by Sauce, Aero Graffiti. The new theme included basketball as well as a graffiti type piece to represent the large number of young people who frequent the area.





AWARDS

Capalaba Bus Station and Streetscape

November 2002

Planning Institute Australia Queensland Division

CERTIFICATE OF MERIT – URBAN DESIGN

Capalaba Town Centre Community Arts Project

1995 Local Government Cultural Development Excellence Award

1996 Old Local Government Cultural Development Strategy Best Practice

Graphic Design by Megan Hibberd, Artspot Graphic Design
Editorials by Pat Zuber and Larissa Rogers
Photographs by Pat and Charles Zuber
Prepared by Land Use Planning Group in association with
Corporate Communications, Redland Shire Council



For further information contact;

Cultural Services
Redland Shire Council
PO Box 21 Cleveland Q 4163
Ph 07 3829 8999 • Website www.redland.qld.gov.au